

Magnificat 'Regale'

Robert Fayrfax (1464-1521)

Ma - gni - fi - cat a - ni - ma me - a Do - mi - num

[Full]

Triplex [Soprano] Et e - - -

Medius [Alto] Et e - xul - - -

Contratenor [Tenor 1] Et e - - - xul - - -

Tenor [Tenor 2] Et e - - - xul - - - ta -

Bassus [Bass] Et e - - - [e] - - - xul - -

10

S. - - - xul - - [ul] - ta vit spi -

A. - [ul] - ta - - - vit spi - ri - - [i] -

T1. - - - [ul] - ta - - - vit

T2. - [a] - - - [a] - - - vit

B. - [u] - - [ul] - ta - - - vit

S. ri - tus me - - - us

A. - - - tus me - - - [e] - us

T1. spi - ri - tus me - - - us

T2. spi - ri - tus me - - - us

B. spi - ri - tus me - - - us

S. In De - - - - - o

A. In [i] [in] De - - - - - o

T1. In De - - - - -

T2. In De - - - - - o

B. In De o sa -

S. sa - lu - ta - - - ri me - o.

A. sa - lu - ta - ri me - - - o.

T1. -o sa - lu - - ta - - ri me - - - o.

T2. sa - lu - ta - ri me - - - - [e] - o.

B. - lu - ta - ri me - - - [e] - o.

Qui - a re - spe - xit hu - mi - li - ta - tem an - cil - læ su - æ:

Ec - ce e - nim ex hoc be - a - tam me di - cent om - nes ge - ne - ra - ti - o - nes.

[Solo] 30

S. Qui - - - - - a

T2. Qui - - - - - a

B. Qui - - - - - a fe -

S. fe - - - cit mi - hi

T2. fe - - cit mi - - - hi ma - gna

B. - - - cit mi - hi ma - - gna

40
S. ma - gna qui

T2. qui po - - tens

B. qui po - - - [o] - - -

50
S. po - tens [e] [ens] est.

T2. [e] [ens] est.

B. - tens [ens] est.

S. Et san - - -

T1. Et san - - -

B. Et san - - - [an] -

60
S. [an] - ctum no - men

T1. [an] - ctum no - - -

B. - ctum no - - - men [en]

S. [70]
_ [en] e - - - - - jus.

T1.
men e - - - - - jus.

B.
e - - - - - jus.

Et mi - se - ri - cor - di - a e - jus a pro - ge - ni - e in pro - ge - ni - es ti - men - ti - bus e - um.

[]

[Full]

S.
Fe - - - cit po - ten - ti - -

A.
Fe - - - cit po - ten - ti - -

T1.
Fe - - - cit po - ten - ti - am

T2.
Fe - - - cit po - ten - ti - -

B.
Fe - - - cit po - ten - ti - -

S.
-am in bra - chi - o su -

A.
-am in bra - chi - o su -

T1.
in bra - chi - o su -

T2.
-am in bra - chi - o su -

B.
- am in bra - chi - o su -

[illegible]

90

T1. [e]

T2. [e]

B. [er] - sit

S. [Solo]
 A. [Solo] su - per -
 T1. su - - [er] - sit
 T2. [er] - sit

[illegible]

100

S. [er] - bos

A. [er] - bos

T1. [Full] men -

B. men -

[Full]

S. men - te cor - dis su - - - i.

A. men - te cor - dis su - i.

T1. - te cor - dis su - - - i.

T2. men - te cor - dis su - - - i.

B. - te cor - dis su - [u] - i.

De - po - su - it po - ten - tes de se - de: et ex - al - ta - vit hu - mi - les.

110 [Solo]

A. E - su - ri - en -

T1. E - su - ri - en -

T2. E - su - ri - en - [e] -

B. E - su - ri - en -

A.

T1.

T2.

B.

120

A.

T1.

T2.

B.

130

A.

T1.

T2.

B.

S.

A.

T1.

T2.

S. 140

- mi - - - - sit - i - na -

A. [i] - - - - sit - i na-

T1. - - - - - - - - sit

S. - - - - - [a] - - - - nes.

A. - - - - - nes.

T1. i - na - - - [a] - - - nes

Su-sce - pit Is - ra - el pu - e - rum su - um: re-cor-da - tus mi-se-ri-cor-di - æ su-æ.

[⇒ → ∞]

T1. 150

Si - - - - -

T2. Si - - - - -

B. Si - - - - cut - lo - - - [o] -

T1. - cut lo - cu - tus - est - ad - pa -

T2. - cut - lo - cu - tus est - ad - pa - tres - no - - [o] -

B. - - - - cu - - - - tus [u] -

T1. 160

- tres [es] no - -

T2. [o] - - - - -

B. [us] est ad - pa - - -

T1. [o]

T2. [o]

B. tres [es] no

T1. [o] stros:

T2. [o] stros:

B. [o] stros.

T1. A bra ham

T2. A bra ham

B. A bra ham

T1. Et se - mi - ni e

T2. Et se - mi - ni e

B. Et se - mi

T1. jus in sæ

T2. jus in sæ

B. ni e jus in

190

T1. *s* *cu* *la.*

T2. *s* *cu* *la.*

B. *sæ* *cu* *la*

Glo - ri - a Pa - tri et Fi - li - o: et Spi - ri - tu - i San - cto:

S. 200
 Si - cut [ut] e -
 B. Si - - - [i] - cut e - - - rat in

S.  - rat in prin - - - [in]-ci - - pi - - -

B.  prin ci - - - pi - - -

210

S. *[i]* - - - 0

A. Et nunc

T1. Et nunc

T2. Et nunc

B. 0

A. et sem - - - [e] - [em]-per,

T1. [unc] et [et] sem - - - per,

T2. [unc] et sem - - - [e] - - [e] - - [em]-per,

220

T1. Et in sæ - - - - - cu - - - -

B. Et in sæ - - - - - cu -

230

T1. [u] - - - - - [u] - la

B. - - - - - la

[Full]

S. sæ - cu - lo - rum. A - - - - -

A. Sæ - cu - lo - - - - - rum. A - - - - -

T1. Sæ - cu - lo - rum [um.] A - - - - -

T2. Sæ - cu - lo - rum. A - - - - - [a] -

B. sæ - cu - lo - rum. A - - - - - [a] - - -

S. - - - - - men.

A. [a] - - - - - men.

T1. [a] - - - - - [a] - men.

T2. [a] - - - - - men.

B. [a] - - - - - men.

Editorial notes

Sources consulted - polyphony:

London, Lambeth Palace Library MS1 ("The Lambeth Choirbook") (complete)

Cambridge, Peterhouse, MSS 31, 32, 40, 41 (4 partbooks; tenor missing)

Cambridge, Gonville and Caius College, MS 667/760 ("The Caius Choirbook") (incomplete)

plainsong:

Antiphonarii ad usum Sarum, volumen secundum (Paris, 1520). Pointing of all plainsong verses after the first is editorial.

Title: *Regale* where titled (in Lambeth and Caius), although clearly related to Fayrfax's Mass *Regali ex Progenie*.

This performing edition has been transposed up a tone from the original written pitch and note-values halved throughout. Because of the extremely melismatic nature of much of the writing, syllables or vowels have been repeated in the hope of benefitting the performer, and words have sometimes been split otherwise than in the usual manner, again with ease of performance in mind.

Ligatures and coloration are indicated in the usual manner by solid and broken brackets respectively.

Passages marked editorially as Solo are indicated in Lambeth and Caius by red text. This practice is standard in the three great choirbooks surviving from the period (Lambeth, Caius and Eton) to indicate passages where reduced numbers of parts are employed, although the more florid and virtuosic nature of the writing in these passages suggests that they may have been taken, if not literally by soloists, then by smaller numbers of singers.

The Lambeth Choirbook has been followed in all matters of underlay, ligatures and coloration. (Coloration of semiminims - quavers in this edition - which occurs throughout, is not shown.) Pitches and durations are from Lambeth except as follows:

V.12-13: reading from Caius (Lambeth has $F \equiv$. $F \circ$ [original pitches and durations])

III.69: reading from Peterhouse MS 40 (Lambeth has $a \downarrow g \circ f \downarrow e \downarrow f \downarrow$)

III.183.3-4: reading from Peterhouse MS 40 (Lambeth has $a \downarrow$)

73, all voices: $ts \text{ C}$

146, all voices: $ts \text{ O}$